



# Cleveland Art



January 2009

The Cleveland Museum of Art Members Magazine



## Much of the enormously varied work of the museum takes place out of public view—but all for the public benefit

For the past six months, visitors to the newly renovated galleries in our 1916 building or our special exhibitions have had to make their way to these destinations along a path with more than a few twists and turns. Just beyond our education classrooms they have encountered an area we've titled "behind the scenes" because it is the setting for a broad range of related activities that the public does not normally see.

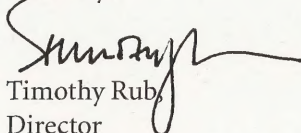
The work of a great museum like ours is enormously varied, but most of our visitors, I would wager, are unaware of the many activities take place outside of the public view. For that reason, it is worth noting that these are in many ways just as important as the things that visitors do see, such as the display of the permanent collection or the presentation of special exhibitions.

Our renovation and expansion project will have a profound impact on all these areas of our work as well. Here are just a few examples of what has already changed behind the scenes and what's to come in the next several years: The Ingalls Library now has a spacious new reading room in the Breuer building, a move that has made our superb collection of books and periodicals far more accessible to our members and to the public than it was in the past. Our conservation staff has recently moved into a suite of new laboratories and studios that are, with their cork floors and abundant natural light from north-facing windows, the envy of the rest of our staff. And a good part of our collection has now been rehoused in secure, climate-controlled storage areas.

All of these things come at a price, but it is a price worth paying. The proper care of our facilities and collection is an obligation we have inherited and an important investment in the future of this institution and, beyond it, in the future of our city and region. I hope, therefore, when you next pass the sign that says "behind the scenes" you will come away with a renewed appreciation of all that we do and all that this work makes possible.

Please make sure you do not miss *Artistic Luxury* before it moves on to the Fine Arts Museums of San Francisco in late January. I hope that you'll also mark your calendar for the opening of two exhibitions on March 1: the first celebrates the work of the great American photographer Lee Friedlander, and the second explores the remarkable figural sculpture produced by the peoples of the Central African savanna. Finally, we have scheduled the opening of our new galleries of modern and contemporary art. After three years of relative quiet, there's a lot going on at the CMA. The good news is that there's much more to come.

Sincerely,

  
Timothy Rub,  
Director

### ● **Extended Hours for Artistic Luxury**

The special exhibition will be open the Monday after Christmas, plus selected later evenings until the end of the show.

Monday, December 29, 10:00–5:00

Friday, January 2, 9:00–11:00

Friday, January 9, 9:00–11:00

Friday, January 16, 9:00–midnight  
(*Cabaret Artistique* event)

Saturday, January 17, 9:00–11:00

### ● **Martin Luther King Jr. Day**

Monday, January 19, 2009

Drop-in events, all free. Tell your friends: become a museum member on MLK Day and save \$10 on individual, family, or classic membership (cannot be combined with other offers and available only at the box office).

### ● **Print Tickets at Home!**

The new web site ticketing system allows visitors to purchase tickets online and print them at home.  
[www.clevelandart.org/tickets](http://www.clevelandart.org/tickets)

### ● **Calling All E-mails!**

Get on our list by e-mailing membership@[clevelandart.org](http://clevelandart.org). The museum does not sell or trade your e-mail address to other organizations.

### ● **Annual Report**

The Annual Report for fiscal year 2007–08 is available on the museum web site under About the Museum.

### **Cleveland Art: The Cleveland Museum of Art Members Magazine** (ISSN 1554-2254)

Vol. 49 no. 1, January 2009  
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.



# Exhibitions in 2009

From American streets and African savanna to the  
continent of Asia and a Parisian café



**BECOMING GAUGUIN:**

Paul Gauguin (French, 1848–1903),  
*Volpini Suite: Joys of Brittany*, 1889.  
Zincograph, 50 x 65 cm. Dudley P.  
Allen Fund 1954.55.2

The Cleveland Museum of Art's exhibition schedule for the coming year is thematically intriguing, offering museum visitors a chance to experience diverse milieus: the American city scene, the savanna of Central Africa, the many cultures of Asia, and a pivotal moment in a turn-of-the-century Parisian café.

On March 1, the exhibition season begins with the simultaneous openings of *Friedlander* and *Art and Power in the Central African Savanna* in the Kelvin and Eleanor Smith Foundation Exhibition Hall. The first show explores the evolutionary stages of one of the most prolific photographers in the medium's history, tracing Lee Friedlander's 50 years of image making—from his early studies of American monuments and people at work to his later self-portraits and views of architectural America.

Drawing on his keen sense of observation, Friedlander creates photographs unrivaled in their thematic range. He began his career in the 1950s as a freelancer in New York City, photographing portraits of jazz artists for album covers. In the next decade, he began to document what he refers to as "the American social landscape" by producing photographs of storefronts and street scenes that often incorporate his own shadow or reflection in a window, as well as portraits and self-portraits, nudes, and land-



FRIEDLANDER: Lee Friedlander  
(American, born 1934). *New York City*,  
1966. Gelatin silver print, 14.6 x  
22 cm. Museum of Modern Art,  
Carl Jacobs Fund 669.2000



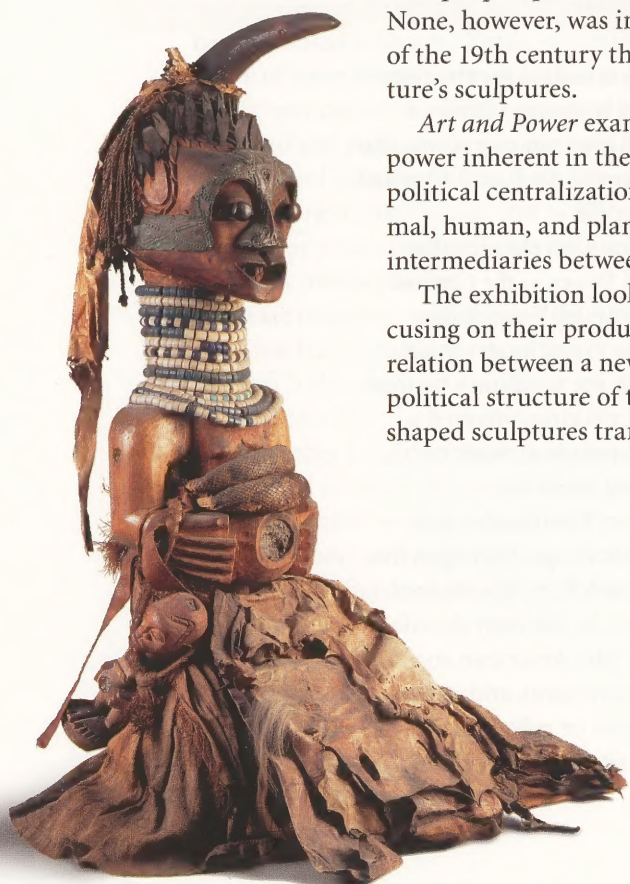
scapes. He also developed a close connection to the Midwest, highlighted in the exhibition through works commissioned in 1995 for the Gund Foundation Annual Report.

Organized by the Museum of Modern Art, New York, *Friedlander* offers a selection of more than 350 prints drawn from MoMA's extensive collection of Friedlander's photographs. Having already extensively toured Europe and the United States, the exhibition makes its final stop in Cleveland from March 1 to May 31.

Running concurrently, *Art and Power in the Central African Savanna* introduces visitors to sculptural power figures from four peoples of the Democratic Republic of the Congo and Angola in Central Africa: the Luba, Songye, Chokwe, and Luluwa. Although linked through their Bantu lineage, each of these four peoples produced art forms unique to their own needs. None, however, was immune to the political and social changes of the 19th century that would later materialize in each culture's sculptures.

*Art and Power* examines the dual political and religious power inherent in these sculptural figures during the onset of political centralization. Infused with special powers from animal, human, and plant substances, the figures functioned as intermediaries between the human and the spirit worlds.

The exhibition looks at similarities among the works, focusing on their production and features, and affirming a correlation between a new type of power figure and the enhanced political structure of these peoples. Ultimately, the human-shaped sculptures transformed into power figures that became



ART AND POWER: *Male Figure*.  
Songye, D.R.C. Wood, horn, metal,  
beads, fiber, pelts, snake skin; h. 90.5  
cm. Ethnographic Museum, Antwerp  
(AE 1940.1.47). [Photo: © Ethnographic  
Museum, Antwerp, photography  
Michel Wuyts]



imbued with greater value. Exploring an uncharted theory, this exhibition provides an insightful look into the arts of Central Africa and is sure to engage museum patrons until the African Art galleries reopen.

In June, the museum will reach another landmark in its expansion project with the inauguration of permanent collection galleries featuring 19th- and 20th-century European painting, sculpture, and decorative arts, and European and American modern art. Within the east wing, visitors will find three new rotating exhibition spaces—one each for photography, regional art, and design.

The summer also brings a tightly focused exhibition that honors the late CMA director Sherman E. Lee by examining some of the greatest works in Cleveland's Asian collection. Throughout his 25-year directorship, Lee was instrumental not only in making the museum a world-class institution, but also in obtaining notable acquisitions. *Honoring Sherman Lee*, which runs from June 28 to August 30, highlights some 30 objects from the Asian collection that, thanks to Lee's sensibilities and insight, have earned the museum a reputation as a leader in Asian art collecting.

The fall 2009 exhibition, *Becoming Gauguin: The Volpini Suite, 1889*, opens on October 4 and runs through January 17, 2010. With approximately 75 paintings, works on paper, woodcarvings, and ceramics by Paul Gauguin and his contemporaries, *Becoming Gauguin* focuses on one specific year as a critical juncture in Gauguin's artistic development. On the occasion of the Paris World's Fair of 1889, Gauguin organized an independent exhibition of his own work and that of his artistic disciples, now known as the first Symbolist exhibition, in Monsieur Volpini's Café des Arts.

Co-organized with the Van Gogh Museum, *Becoming Gauguin* closely examines Gauguin's *Volpini Suite*, a collection of 11 lithographs printed on brilliant yellow paper, first on view at the Café des Arts. To enhance this portfolio, Gauguin's unique hand-colored impressions of the *Volpini Suite* will be brought together for the first time from American and European public and private collections. *Becoming Gauguin* will focus on artistic process, revealing Gauguin's repetition of motifs in various media throughout his career.

Paintings by Louis Anquetin, Émile Bernard, and Émile Schuffenecker also on view at the Café des Arts, will be shown alongside Gauguin's works. A selection of Gauguin's paintings, drawings, and prints made in Tahiti will illuminate how his work of 1889 helped to create his signature style.

It's an ambitious schedule—one that promises to continue to enlighten and enliven our lives. We hope to see you here throughout the year. 卐



CELEBRATING SHERMAN LEE:  
*Thirty-six Immortal Poets* (detail),  
mid 1700s. Attributed to Tatebayashi  
Kagei (Japanese). Two-fold screen;  
ink, color, and gold on paper, 170 x  
182.8 cm. Mr. and Mrs. William H.  
Marlatt Fund 1960.183



# Lively Conservation

With new labs and a seasoned staff, the conservation department prepares the collection for the future



The new paper lab is situated at a northeast corner.

One of the key points of the museum's facilities master plan of ten years ago was the need to combine the conservation specialties into one central updated facility. With the opening of the east wing this past fall, this goal was realized. Laboratories that were once scattered throughout the museum—in a former library space in the old 1958 addition, and in three disparate spaces in the 1916 building—are now brought together in a beautifully designed and outfitted suite of conservation labs and auxiliary work spaces at the northeast section on the ground floor of the new building: the Eric T. and Jane Baker Nord Conservation Suite.

One staff member who has been at the museum through a few iterations of the conservation department's reconfiguration is Marcia Steele, longtime paintings conservator who was promoted to chief conservator this past September. "It's really terrific to have us all in the same place at last," she says. "Not only that, the architect has designed spaces for us that have the quality of light necessary for the examination, documentation, and treatment of the collections. Natural light and the ability to control it are vital for conservation work."





A mirror designed by Félix Bracquemond with a relief by Auguste Rodin undergoes examination in the objects lab.

In addition to the spaces dedicated to the conservation specialties—paintings, paper, objects, textiles, and Asian paintings—there is a preparatory space dedicated to matting and framing and related installation projects, a photography studio with equipment for infrared and x-ray image capture, as well as conventional photography, an analytical lab for housing instruments and carrying out more in-depth technical analysis, and even an industrial spray booth for working with large quantities of solvents and applying varnishes and coatings to works of art. Also housed in the new conservation suite are the administrative office and a conservation reference library. Humidity and temperature are controlled with a new HVAC system now used and monitored museum-wide. In all, says Steele, “the new conservation facility combines all the aspects of a world-class facility with the necessary tools and equipment to document, analyze, and preserve the collections.”

Having such facilities is critical to the success of the museum’s conservation efforts, but equally important is the department’s staff: skilled and experienced individuals who can make the most of those resources. Steele herself brings over 20 years of experience in paintings conservation; associate textiles conservator Robin Hanson has been here since 2001; paper conservator Moyna Stanton came to the museum in 1998 from the neighboring Intermuseum Conservation Association, where she worked with the museum on contract since 1994; the museum shares associate conservator of Asian paintings Jennifer Perry with the Sackler and Freer Galleries in Washington, D.C.; Shelley Paine of Nashville, Tennessee, brings 30 years’ experience when she joins the museum as objects conservator on January 15; and Dean Yoder, an independent conservator who has worked for the museum on special projects for 20 years (most notably, the restoration of the five monumental Meynier paintings now on view in the 1916 building), joins the staff full-time in February to assume the position of paintings conservator. The conservators are assisted by three conservation technicians—Elizabeth Wolfe, Joan Neubecker, and Jim George—who bring a combined experience of over 50 years at the museum; Joan Bewley is the senior administrative assistant for the department.

“The care and preservation of works of art for today as well as for future generations is a fundamental goal of the museum’s long-term mission,” says Steele, “and we’re pleased to look to the coming decades with confidence that we have the best facilities and professional talent in place.” ■■■



Chuck Close relaxes in the paintings laboratory.



## A Gem of a Space

The new Smith Exhibition Hall offers sparkling opportunities for display and collaboration



"It's absolutely jewel-like," says Ellen Stirn Mavec, president of the Kelvin and Eleanor Smith Foundation and a CMA board vice president. Many exquisite objects currently on view in *Artistic Luxury: Fabergé, Tiffany, Lalique* could elicit that response, but Mavec's observation concerns the new Kelvin and Eleanor Smith Foundation Exhibition Hall itself, which was unveiled with the new exhibition. "I saw the hall last spring just after the floors had been laid," she says, "and I was overwhelmed by the sheer size and spectacular proportions of the space. When I walked into *Artistic Luxury* for the first time, seeing the hall's transformation was incredible. In stark contrast to my earlier visit, a true sense of intimacy had been established, creating an immediate connection with the small and delicate pieces on display."

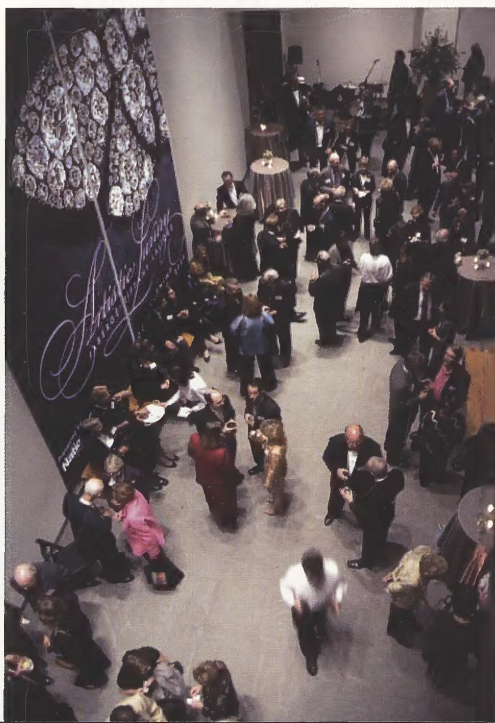
While planning *Artistic Luxury*, curator Stephen Harrison found the hall, with its unique contour, to be one of the most pleasing exhibition spaces he has encountered. "The Smith Exhibition Hall's staggered footprint of consecutive rectangles guides the



curator and designer in developing an orderly, but dynamic, flow through an exhibition and suggests more interesting layouts, ultimately benefiting the presentation,” he notes. “Its design leads the visitor from one space to another, visually as well as architecturally, suggesting a wonderful progression of the works.” An additional benefit is the incorporation of two entrances, which not only allows for improved circulation patterns, but also lets the museum present two simultaneous exhibitions that might either complement or contrast with each other. This feature will first be put to use when *Friedlander* and *Art and Power in the Central African Savanna* open in March.

The new hall is just the first step toward the museum’s goal to take a more active role in scholarly collaboration with other institutions. In 2012, a smaller exhibition gallery will open directly across KeyBank Lobby from the Smith Exhibition Hall. The possibilities this presents for CMA curators excites director of exhibitions Heidi Streen. “We are a museum’s museum; we have always collected at an extremely high level,” she says. “But in the past, we haven’t been as successful at partnering with other institutions to develop exhibitions because of the square-footage limitations of our previous special exhibition hall in the Breuer building.” With the advent of blockbuster shows, the museum’s old layout often required that permanent works in adjoining galleries be removed to accommodate the increased size of contemporary exhibitions. The holistic design and layout of the two new spaces will allow visitors to continue to enjoy the permanent collection while propelling the museum forward as a national presenter of exhibitions.

“As much as I love the permanent collection,” Mavec says, “I am pleased that the Kelvin and Eleanor Smith Foundation Exhibition Hall provides such a vibrant environment for the hosting of touring exhibitions. My grandparents would be delighted to know that the hall that bears their foundation’s name will enable the museum to introduce new audiences to diverse art and cultures. They established their foundation in part to support arts, culture, and education initiatives, all of which come together in the new hall.” ■■■







## Cabaret Artistique

Friday, January 16, 8:00–midnight

An evening of performances inspired by the period of *Artistic Luxury*. Featuring New York-based entertainer Daniel Isengart and Baby Dee. Isengart has been hailed “one of the most fascinating talents on the scene” by New York’s *Cabaret Press*, and a “cabaret sensation” by *Time Out New York*. Tickets include hors d’oeuvres, entrance into *Artistic Luxury: Fabergé, Tiffany, Lalique*, and the cabaret performances. \$55, CMA members \$45.

## Wade Chapel Tour

Saturday, January 10, 2:00  
Lake View Cemetery, 12316 Euclid Avenue, Cleveland

Take advantage of this free special tour of a Louis Comfort Tiffany masterpiece just down the road from the museum on Euclid Avenue. Meet at the Wade Chapel in Lake View Cemetery. Call 216-707-2656 to register at least three days prior to the tour. Limit 45.

## Exhibition Tours

See highlights of *Artistic Luxury* on Tuesdays and Sundays at 1:30 with exhibition ticket. Meet at exhibition entrance.

## Highlights Tours

### Old Friends in New Spaces

Thursday–Saturday at 1:30 in the renovated 1916 building. Meet in the museum rotunda.

## Art in Focus Talks

Wednesdays, February 4–April 29, 1:30. Talks on a single work of art or theme in the newly opened permanent galleries.

### COMING IN FEBRUARY

## Curator’s Choice

### Art in the Golden Age:

**Velázquez, Murillo, and Caravaggio**  
3 Wednesdays, February 4–18,  
10:30–12:00

Vignos Curator of European Painting and Sculpture Jon Seydl leads this series focusing on the three great centers of art during the Golden Age—Madrid, Seville, and Naples—and the three men who defined the art in each place: Velázquez, Murillo, and Caravaggio. From Madrid’s stately court to the piety of Seville and the violent streets of Naples, each city nurtured the painters’ unique voices. A short lecture exploring each city and the career of the related artist is followed by a discussion in the galleries. \$60, CMA members \$45; individual lectures \$20, CMA members \$15.

## Art and Fiction Book Club

**Loving Frank**, by Nancy Horan  
Wednesdays, January 14–28,  
1:30–2:45

**People of the Book**, by Geraldine Brooks  
3 Wednesdays, February 4–18

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum’s Ingalls Library and the Education Department. \$45, CMA members \$35.

## Art to Go

Let your class see and touch amazing works of art up to 4,000 years old. Contact Alicia Hudson Garr for more information at 216-707-2163, or call Alice Barfoot to schedule at 216-707-2459. Fee.

## Talks to Go

### Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum’s \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

## Art Crew

A troupe of characters based on objects in the museum’s permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216-707-2671 or clwright@clevelandart.org.

## Martin Luther King Jr. Day

Monday, January 19

Drop-in events, all free, include *Meet the Art Crew Characters*; performances by *Brush High School Gospel Choir* and *Cleveland Heights/University Heights Gospel Choir*; Randell McShepard speaking on *The Legacy of Dr. Martin Luther King*; expressions from John Hay students (Cleveland Metropolitan School District); and hands-on art activities. Tell your friends: become a museum member on MLK Day and save \$10 on individual, family, or classic membership (cannot be combined with other offers and available only at the box office).

## Educators Academy

### Save the Dates for Open Houses

February 4, April 22, and August 26

Special programming for teachers including Art to Go, distance learning, and featured speakers. Connect museum experiences with Ohio Academic Content Standards.





**Class Registration: 216-421-7350**

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

## Adult Studios

Learn from professional artists in small classes that ensure individual attention.

**Drawing in the Galleries**

10 Wednesdays, January 14–March 18, 10:00–12:30 or 6:00–8:30. Experience the renovated galleries while deepening an understanding of the technique and artistry of master sculptors and painters. Focusing on the figure, compose in vine charcoal, pencil, and colored pencil. Susan Gray Bé, instructor. \$225, CMA members \$180. Supplies \$60 for first-time students, \$20 models fee.

**Composition in Oil**

10 Fridays, January 16–March 20, 10:00–12:30 or 6:00–8:30. Paint from a live model and/or still-life after having the unique experience of drawing in charcoal and pencil in the galleries. Susan Gray Bé, instructor. \$225, CMA members \$180. Supplies \$60 for first-time students.

**Introduction to Painting**

8 Tuesdays, January 20–March 10, 10:00–12:30. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

**Advanced Watercolor**

8 Wednesdays, January 21–March 18 (no class on February 25), 10:30–12:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Drawing**

8 Wednesdays, January 21–March 18 (no class on February 25), 1:00–3:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Watercolor in the Evening**

8 Wednesdays, January 21–March 18 (no class on February 25), 6:00–8:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Beginning Watercolor**

8 Thursdays, January 22–March 19 (no class on February 26), 10:00–12:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

**Chinese Brush Painting**

8 Tuesdays, February 3–March 24, 1:00–3:30. Mitzi Lai, instructor. \$180, CMA members \$144.

## Museum Art Classes for Children and Teens

**WINTER SESSION**

6 Saturdays, January 10–February 14

Most are offered morning or afternoon, 10:00–11:30 or 1:00–2:30.

Your child can discover the wonders of the CMA collection and unearth his or her own creativity in the process. Each class visits our newly open galleries every week and learns techniques in drawing, painting, printmaking, or sculpture.

**Art for Parent and Child (age 3), mornings only**

Four hands are always better than two! Parents and children work together to create images and objects inspired by the museum's collection. Limit 12 children and 12 parents.

**More Mini-Masters (ages 4–5)**

Exploration, invention, and discovery are encouraged as younger children talk about art and then work with a variety of materials. Students sharpen small motor and observational skills while having fun.

**Line Around (ages 5–6)**

Young artists search for lines in our galleries, and then experiment with line interpretation using pencils, paint brushes, and even sticks to produce a variety of lines.

**Vivid Visions (ages 6–8)**

Using myth, reality, and images from our galleries, students are inspired to create images in a variety of colors, materials, and techniques.

**Art Explorers Wanted (ages 8–10)**

Students study art from the past to the present—from medieval armor and courtly garb to the furniture and decorations of today. Youngsters learn about style and expression as they explore art works in the galleries and then sharpen visual thinking skills in the studio.

**Mixed Up Media (ages 10–12)**

Moving beyond the basics, students explore how art processes can be combined to create lively compositions. Materials may include the familiar and the fantastic.

**Teens Draw It (ages 13–17), afternoons only**

Students use perspective, contour, and shading to create expressive drawings and linear experiments to strengthen their drawing skills. Students draw from observation in the galleries as well as in the studio classroom.

**Claymation (ages 10 and up), mornings only**

Learn how to create characters from armatures and artist clay and design background sets. Then use our editing equipment to produce stop-action animation. Advanced assignments for previous students. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera. Limit 10.

**REGISTRATION AND FEES**

Fees are \$72 for non-members, \$60 for Family-level members for most classes. Art for Parent and Child class \$85, members \$72. Call the box office to register: 216-421-7350 or toll free 1-888-CMA-0033. \$10 late fee per order beginning one week before class starts (January 3).

**Cancellation Policy**

Refunds are issued any time before the beginning of the session. Refunds after the first class are considered on an individual basis.

**SAVE THE DATES FOR SPRING CLASSES**

6 Saturdays, March 4–April 25 (no class April 11)

## Free Gallery Talks for Parents

Take a 45-minute tour while your child is in class. We'll have you back in plenty of time to meet them. Tours offered mornings and afternoons on January 17, 24, 31 and February 7.



## VIVA! & Gala Around Town

### Witness the World

"Superb soloists and ensembles"  
—*The Plain Dealer*

This month sees the conclusion of our Messiaen Centenary celebration, Argentine mezzo-soprano Bernarda Fink in her Cleveland recital debut, and a special series of programs surrounding the performance by the Merce Cunningham Dance Company. Tickets available through the CMA box office by calling 1-888-CMA-0033 or online at [clevelandart.org/tickets](http://clevelandart.org/tickets).

For full series details, including directions and parking information, visit [www.clevelandart.org/viva](http://www.clevelandart.org/viva).

### Olivier Messiaen's "La Nativité du Seigneur"

Karel Paukert, organ

Sunday, January 4, 2:00  
St. Paul's Episcopal Church,  
Cleveland Heights

Former CMA musical arts curator Karel Paukert offers "The Nativity of Our Lord" for organ, the composer's primary instrument. Our centenary celebration of French composer Olivier Messiaen ends, appropriately, with music for the organ, imbued with spiritual meditation and visions of new life. Free, tickets required.

### Bernarda Fink, mezzo-soprano Anthony Spiri, piano

Sunday, January 11, 7:30  
Reinberger Chamber Hall at  
Severance Hall

"No less than one of the world's best singers" —*New York Sun*

Hailed for having "the perfect lieder voice—robust but clean, with a timbre you can enjoy all day" (*Philadelphia Inquirer*), Argentine mezzo-soprano Bernarda Fink returns to Cleveland for her recital debut in a program of works by Franz Schubert and Antonín Dvořák. \$34, CMA members \$32.

These programs made possible in part by  
The Ernest L. and Louise M. Gartner Fund  
The P.J. McMyler Musical Endowment Fund  
The Anton and Rose Zverina Music Fund  
The Musart Society  
NationalCity  
Promotional support provided by Cleveland.com.

Bernarda Fink



### Merce Cunningham Dance Company

Saturday, January 31, 8:00  
Ohio Theatre at PlayhouseSquare

Called "the world's greatest living choreographer," American modern dance icon Merce Cunningham shows his remarkable genius with every performance of his company. Returning to Cleveland after a 23-year absence, the Merce Cunningham Dance Company features three works, including *Second Hand* with costume design by Jasper Johns, that showcase the historic range of this masterful dance maker. Noted dance historian Bonnie Brooks gives a pre-performance talk at 7:15 and moderates a post-performance Q&A session.

Co-presented with  
DANCECleveland

Tickets for this performance available through the PlayhouseSquare box office: [www.playhousesquare.org](http://www.playhousesquare.org) or by phone at 216-241-6000.

### COMING NEXT MONTH:

Early music meets contemporary when flutist Matthias Ziegler, lutenist Rolf Lislevand, and harpist/singer Arianna Savall perform (Feb. 6). Other events include a special Ash Wednesday performance of Arvo Pärt's "Passio" (Feb. 25) and performance artist Maureen Fleming (Feb. 28).

### PACKAGES:

You can still buy ticket packages for the second half of our exciting season: visit [www.clevelandart.org](http://www.clevelandart.org) for details.

## Cunningham Films

Two documentaries focus on innovative American dancer/choreographer Merce Cunningham. Films show in the Morley Lecture Hall. Each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

### Merce Cunningham:

#### A Lifetime of Dance

Sunday, February 1, 1:30  
Directed by Charles Atlas, with Merce Cunningham and John Cage. This overview of the life and work of dancer/choreographer Merce Cunningham includes ample performance clips and commentary on his innovations. (USA, 2000, color, DVD, 90 min.)

### Cage/Cunningham

Wednesday, February 4, 7:00  
Directed by Elliot Caplan, with John Cage, Merce Cunningham, and Rudolf Nureyev. This artful documentary celebrates the decades-long partnership and collaborations between composer John Cage and dancer/choreographer Merce Cunningham. (France/USA, 1991, color, Beta SP, 100 min.)





## Eisenstein and Prokofiev

Four Soviet classics by Sergei Eisenstein—all with music by Sergei Prokofiev—show on Wednesday nights this month. A restored classic by F. W. Murnau shares the bill with Eisenstein on January 28. Each program costs \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Pan-orama voucher. Vouchers, in books of 10, can be purchased at the box office for \$55, CMA members \$45.

### Ivan the Terrible, Part I

Wednesday, January 7, 7:00

Directed by Sergei Eisenstein, music by Sergei Prokofiev. Here's the first new 35mm print in many years of a gripping, sumptuous historical drama by one of history's greatest filmmakers. This two-part epic, which concludes next Wednesday, focuses on 16th-century tsar Ivan IV, who united feudal Russia under his leadership despite resistance from the boyars (privileged aris-

toocracy). The movie's monumental visuals borrow from grand opera, Kabuki theater, and Russian icon painting. Cleveland revival premiere! (USSR, 1944, b&w, subtitles, 96 min.)

### Ivan the Terrible, Part II: The Boyars' Plot

Wednesday, January 14, 7:00

Directed by Sergei Eisenstein, music by Sergei Prokofiev. In the dramatic conclusion to Eisenstein's opulent, operatic epic (see 1/7), which was banned by Stalin for over ten years, Tsar Ivan solidifies his position of power on the throne. Contains Eisenstein's only color sequence. New 35mm print! Cleveland revival premiere. (USSR, 1946/1958, b&w/color, subtitles, 90 min.)

### Alexander Nevsky

Wednesday, January 21, 7:00

Directed by Sergei Eisenstein, music by Sergei Prokofiev. This stirring saga of a 13th-century prince who drives Teutonic invaders from Russia was one of the few Eisenstein



*Alexander Nevsky*

films to win immediate favor with Soviet officials. They even re-released it during WWII to rally the populace against the encroaching Nazis. New 35mm print. (USSR, 1938, b&w, subtitles, 107 min.)

### DOUBLE FEATURE!

Wednesday, January 28, 6:45

### Bezhin Meadow (reconstruction)

Directed by Sergei Eisenstein, with music by Sergei Prokofiev.

### The Last Laugh (restored version)

Directed by F. W. Murnau, with Emil Jannings. A 30-min. recon-

struction of Sergei Eisenstein's lost, unfinished 1937 farm drama *Bezhin Meadow* precedes a screening of one of the great silent features, *The Last Laugh*, which tells its story (a proud, uniformed doorman at a luxury hotel is demoted to wash-room attendant) with gliding camera movements and virtually no intertitles. This new DVD showcases a 2003 German restoration of the film (longer and less choppy than the export version) as well as the movie's original orchestral score. (Germany, 1924, b&w, 90 min.)

## New Films

Weekend screenings are devoted to new films, most Cleveland premieres. See above for location and prices.

### Azur & Asmar

Friday, January 2, 7:00  
Sunday, January 4, 1:30

Directed by Michel Ocelot. This beautiful animated fable from the director of *Kirikou and the Sorceress* is a plea for racial and religious tolerance. Set in medieval times somewhere in the Middle East, the movie follows two childhood friends—one Aryan, one Arab—who grow up to become rivals in a search for a fairy princess. In English. Rated PG. Cleveland premiere. (France/Belgium/Italy/Spain, 2006, color, 35mm, 99 min.)

### A Thousand Years of Good Prayers

Friday, January 9, 7:00  
Sunday, January 11, 1:30

Directed by Wayne Wang. In the acclaimed new film from the director of *The Joy Luck Club*, a Beijing wid-



*Ballast*

ower travels to America so that he can help his divorced daughter sort out her emotional problems. But she doesn't want his help. A subtle, quietly effective examination of the generation gap. "Wang remains a master explorer of the landscape of the human heart" —*The Los Angeles Times*. Cleveland premiere. (USA, 2007, color, subtitles, 35mm, 83 min.)

### Ballast

Friday, January 16, 7:00  
Sunday, January 18, 1:30

Directed by Lance Hammer. This lavishly praised, low-key, naturalistic drama is set in the Mississippi Delta in wintertime. A poor black man commits suicide and his ex-wife, son, and identical-twin brother struggle to come to terms with the tragedy. Best Director, 2008 Sundance Film Festival. "An extraordinary debut" —*Variety*. Cleveland premiere. (USA, 2008, color, 35mm, 96 min.)

### Dalai Lama Renaissance

Friday, January 23, 7:00  
Sunday, January 25, 1:30

Directed by Khashyar Darvich, narrated by Harrison Ford. On the cusp of the 21st century, the Dalai Lama invited 40 of the West's most innovative thinkers—from quantum physicists to religious scholars—to come together at his residence in the Himalayan mountains and brainstorm about how

to solve the world's most pressing problems. This award-winning documentary records that extraordinary gathering. California-based filmmaker Khashyar Darvich, a Baldwin-Wallace alum, answers questions after both screenings. Cleveland premiere. (USA, 2007, color, 35mm, 81 min.)

### Momma's Man

Friday, January 30, 7:00

Directed by Azazel Jacobs, with Ken and Flo Jacobs. This fresh, funny, acclaimed drama focuses on a young L.A. father and husband who stays at his parents' downtown loft, his childhood home, while on a business trip to New York. But his parents (played by the filmmaker's real-life mom and dad) grow concerned when he keeps postponing his return to his own family. "This is independent cinema defined" —*The New York Times*. (USA, 2008, color, 35mm, 94 min.)



## What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

### Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store, stocked with fresh new merchandise for the winter, is in a temporary site next to the elevators in the north lobby; a larger *Artistic Luxury* store is at the end of the exhibition.

### Next big milestone

East wing special exhibition space is open with *Artistic Luxury: Fabergé, Tiffany, Lalique*. The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) opens in June.



Curator of modern art Bill Robinson makes plans in his east wing galleries in early 2008. The galleries open in June.

### Parking: Use the tunnel

Stay warm and dry! All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the Breuer building). You can enter the museum from the garage without going outside; indeed, starting in early January,

visitors will have to use the lower-level tunnel because the renovation of Gartner Auditorium will necessitate fencing off the surface area between the north entrance and the top level of the parking garage. The renovation should take about a year, with Gartner reopening next winter.

## Textile Lecture

**Weaving Along the Silk Roads: Oriental Rugs—People and Places**  
Wednesday, January 14, 1:30  
Recital Hall

Dede Moore, an oriental carpet gallery owner in Cleveland for 20 years, is immersed in the world of rug dealers, scholars, and collectors. A passionate world traveler, she interprets rug designs in the context of the Islamic culture of weavers in Anatolia, Iran, Uzbekistan, and western China. Lecture free to TAA members and full-time students; \$5 at the door for general public. To join us for lunch with the artist, contact Sue Jones (440-774-3671, [sjones@oberlin.net](mailto:sjones@oberlin.net)) to make a reservation; space is limited.

## Use Your IRA

### To Make a Tax-Free Gift to the CMA

If you are considering tax-effective strategies for your 2009 IRA distribution, there's good news. With the passage of the Emergency Economic Stabilization Act of 2008, the IRA charitable rollover, first introduced in 2006, has been extended. Taxpayers have the opportunity to donate to nonprofit organizations such as the Cleveland Museum of Art directly from their traditional or Roth IRA account without any tax implication or penalty on early withdrawals. To qualify:

- You must be at least 70.5 years old.
- The gift cannot exceed \$100,000 per individual for the year.
- The distribution must be transferred directly from the IRA to the Cleveland Museum of Art.
- Only outright charitable gifts can be made.

If you are required to take a minimum withdrawal from your IRA and don't need the additional income, please consider the Cleveland Museum of Art as a beneficiary. Realize your philanthropic goals and receive personal satisfaction in your lifetime by helping ensure that the museum's great collections will remain free for future generations.

For more information, contact the Planned Giving Office at 216-707-6808 or [plannedgiving@clevelandart.org](mailto:plannedgiving@clevelandart.org).

## Visit/Contact Info

### Museum Hours

Tuesday, Thursday, Saturday,  
Sunday 10:00–5:00  
Wednesday, Friday  
10:00–9:00  
Closed Monday

### Administrative Telephones

216-421-7340  
1-877-262-4748

### Web Site

[www.clevelandart.org](http://www.clevelandart.org)

### Box Office

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable service fees apply for phone and internet orders.

### Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216-707-2333

### Special Events

216-707-2141

### Ingalls Library Hours

Tuesday–Friday 10:00–5:00  
Wednesday until 9:00  
Reference desk: 216-707-2530

### Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;  
\$1 per 30 minutes thereafter to \$10  
max. \$5 after 5:00

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### Ohio Arts Council

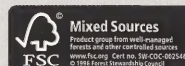
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### Questions? Comments?

[magazine@clevelandart.org](mailto:magazine@clevelandart.org)





\$ Admission fee      R Reservation required      T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
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For full details about Ingalls Library programs, visit [library.clevelandart.org](http://library.clevelandart.org)

<b>4</b> <b>Exhibition Tour</b> 1:30 <i>Artistic Luxury</i> T <b>Film</b> 1:30 <i>Azur &amp; Asmar</i> \$ <b>Around Town Performance</b> 2:00 St. Paul's Episcopal Church (Cleve. Hts.). <i>La Nativité du Seigneur</i>	<b>5</b> Closed 	<b>6</b> <b>Exhibition Tour</b> 1:30 <i>Artistic Luxury</i> T  Paukert	<b>7</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Ivan the Terrible, Part I</i> \$	<b>8</b> <b>Highlights Tour</b> 1:30 <b>Ingalls Library Program</b> 2:00 <i>Picture This</i>	<b>9</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>A Thousand Years of Good Prayers</i> \$ <b>Cafe Bellas Artes</b> 6:30 CSU Mather Mansion	<b>10</b> <b>Museum Art Classes Begin</b> 10:00 or 1:00 \$ <b>Highlights Tour</b> 1:30 <b>Tour of Wade Chapel</b> 2:00 <i>Lake View Cemetery</i>
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<b>11</b> <b>Exhibition Tour</b> 1:30 <i>Artistic Luxury</i> T <b>Film</b> 1:30 <i>A Thousand Years of Good Prayers</i> \$ <b>Around Town Performance</b> 7:30 Reinberger Chamber Hall at Severance Hall. <i>Bernarda Fink</i> \$	<b>12</b> Closed	<b>13</b> <b>Exhibition Tour</b> 1:30 <i>Artistic Luxury</i> T	<b>14</b> <b>Adult Studio Begins</b> 10:00 <i>Drawing in the Galleries</i> R\$ <b>Art and Fiction Book Club Begins</b> <i>Loving Frank</i> \$ <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Ivan the Terrible, Part II: The Boyars' Plot</i> \$	<b>15</b> <b>Highlights Tour</b> 1:30	<b>16</b> <b>Adult Studio Begins</b> 10:00 <i>Composition in Oil</i> R\$ <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Ballast</i> \$ <b>Performances</b> 8:00–midnight <i>Cabaret Artistique</i> \$	<b>17</b> <b>Highlights Tour</b> 1:30
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<b>18</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Ballast</i> \$ <b>Exhibition Closes</b> <i>Artistic Luxury</i>	<b>19</b> <b>Martin Luther King Jr. Day</b> Museum open 10:00–5:00	<b>20</b> <b>Adult Studio Begins</b> 10:00 <i>Introduction to Painting</i> \$ <b>Highlights Tour</b> 1:30	<b>21</b> <b>Adult Studios Begin</b> 10:00 <i>Advanced Watercolor</i> R\$ 1:00 <i>Drawing</i> R\$ 6:00 <i>Watercolor in the Evening</i> R\$ <b>Highlights Tour</b> 1:30 <b>Adult Studio Begins</b> <b>Film</b> 7:00 <i>Alexander Nevsky</i> \$ <b>Ingalls Library Program</b> 7:00 <i>Going Once, Going Twice, Sold</i>	<b>22</b> <b>Adult Studio Begins</b> 10:00 <i>Beginning Watercolor</i> R\$ <b>Highlights Tour</b> 1:30 <b>Collection Tour</b> 2:00 <i>Progressive Headquarters</i>	<b>23</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Dalai Lama Renaissance</i> \$	<b>24</b> <b>Highlights Tour</b> 1:30
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<b>25</b> <b>Film</b> 1:30 <i>Dalai Lama Renaissance</i> \$ <b>Highlights Tour</b> 1:30	<b>26</b> Closed	<b>27</b> <b>Highlights Tour</b> 1:30	<b>28</b> <b>Highlights Tour</b> 1:30 <b>Film Double Feature</b> 6:45 <i>Bezhin Meadow</i> (reconstruction) and <i>The Last Laugh</i> (re-stored version) \$ <b>Ingalls Library Program</b> 7:00 <i>Research Roadshow</i>	<b>29</b> <b>Highlights Tour</b> 1:30	<b>30</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Momma's Man</i> \$	<b>31</b> <b>Highlights Tour</b> 1:30 <b>Around Town Performance</b> 8:00 Playhouse Square Merce Cunningham Dance Company \$
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## Extended Hours for Artistic Luxury

The special exhibition will be open the Monday after Christmas, plus selected later evenings until the end of the show.

Monday, December 29, open 10 a.m. to 5 p.m.

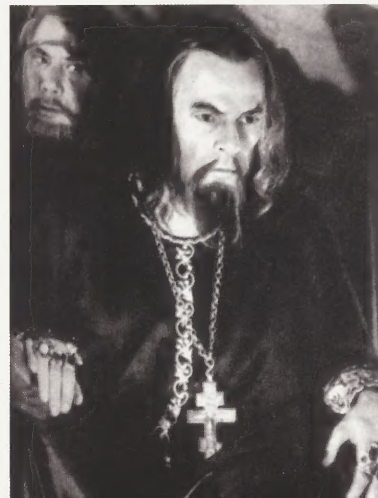
Friday, January 2, 9:00–11:00

Friday, January 9, 9:00–11:00

Friday, January 16, 9:00–midnight (*Cabaret Artistique* event)

Saturday, January 17, 9:00–11:00

Eisenstein's *Ivan the Terrible*







# THE CLEVELAND MUSEUM OF ART

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## Exhibitions

### At the Museum

**Artistic Luxury: Fabergé, Tiffany, Lalique**

Through January 18

Just over 100 years ago, three of history's greatest designers—Peter Carl Fabergé, Louis Comfort Tiffany, and René Lalique—engaged in a spirited rivalry that drove each to attain unsurpassed heights in the creation of jewelry and luxury goods. In this opulent exhibition, see their greatest masterworks reunited for the first time since the legendary 1900 world's fair in Paris.

*Artistic Luxury* is organized by the Cleveland Museum of Art. This exhibition is presented through the generous support of National City. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Generous support for the exhibition catalogue has been provided by a grant from The Tiffany & Co. Foundation.

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### World Tour

**Monet to Dali: Modern Masters from the Cleveland Museum of Art**

Through January 18 at the Detroit Institute of Arts



ABOVE: Buses park along East Boulevard as students visit the museum during *Artistic Luxury*.

COVER: *The Wade Necklace*, c. 1900. Tiffany & Co. Gold, platinum, diamonds, 36 x 8.5 cm. Tiffany & Co. Archives 1999.49